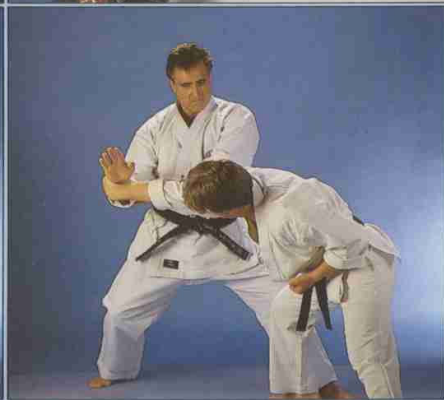
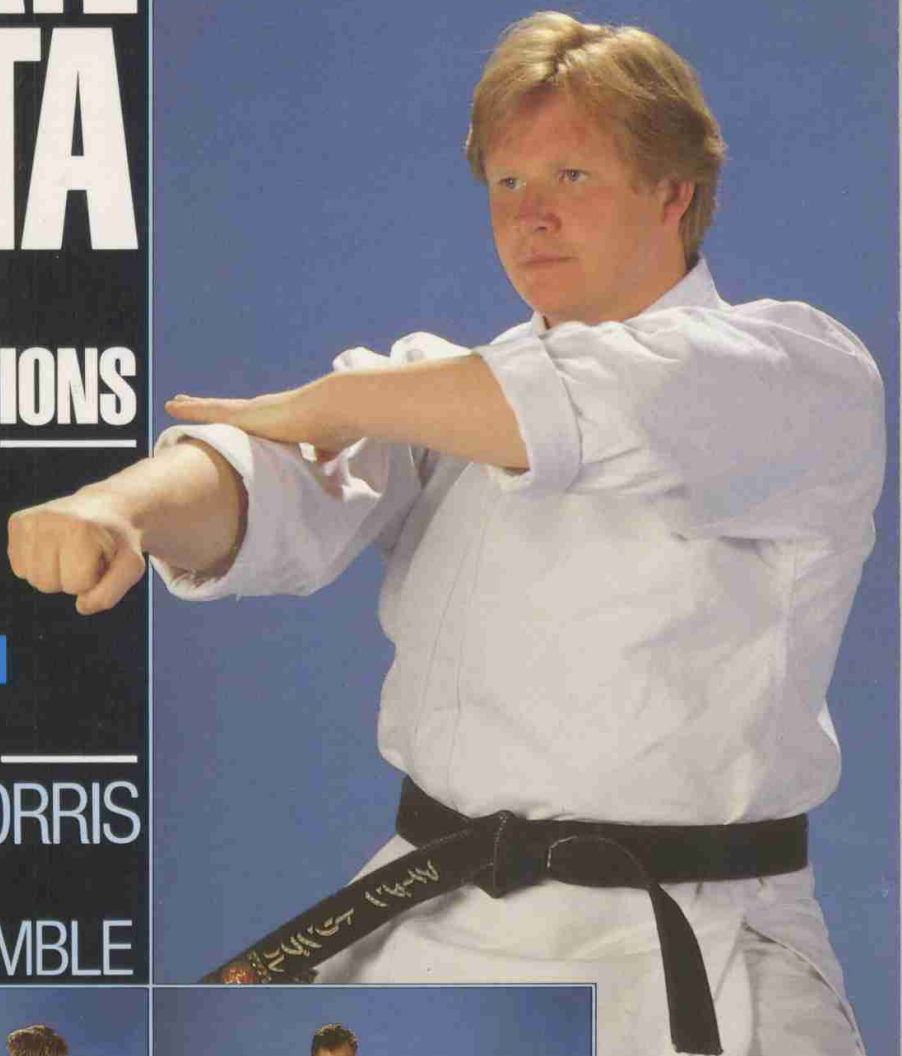


KARATE KATA

AND
APPLICATIONS

4

VINCE MORRIS
&
AIDAN TRIMBLE



Aidan: To Tim and Dawn

Vince: To my wife Toni, for everything

Stanley Paul & Co. Ltd

An imprint of Random Century Ltd

20 Vauxhall Bridge Road, London SW1V 2SA

Random Century Australia (Pty) Ltd

20 Alfred Street, Milsons Point, Sydney 2061

Random Century New Zealand Limited

PO Box 40488, Glenfield, Auckland 10

Century Hutchinson South Africa (Pty) Ltd

PO Box 337, Bergville 2012, South Africa

First published 1991

© Vince Morris and Aidan Trimble, 1991

Set in 12pt Palatino (Linotype)

Printed and bound in Great Britain by

Butler & Tamm Ltd, Truro and London

British Library Cataloguing in Publication Data

Morris, P. M. V. (P. M. Vincent)

Karate Katas

I. Karate

I. Title II. Trimble, Aidan

206.8755

ISBN 0 09 174389 6

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Acknowledgements

The authors wish to thank the following people for their kindness and helpfulness:

In particular our good friend Keiji Tomiyama, Chief Instructor to Great Britain and Europe for Tani-ha Shito-ryu, for the calligraphy. Harry Cook for assistance in obtaining the historical photographs. Chris Hallam and Craig Strong for their help during the photo sequences.

The Sherwood Business and Conference Centre for coffee and room to spread out.

Dominique Shead for calm patience and understanding, plus hitches!

Roddy Bloomfield (well known expert in the art of Real Tennis and erstwhile stunt man) for his enthusiasm for this project.

Kata

Kata are a predetermined series of blocking, evading and countering techniques against single or multiple attackers, who may be armed or unarmed.

In a sense Kata are not peculiar to Eastern fighting arts. That is to say that the concept of providing an instructional manual is not, for these are to be found in many European languages covering arts ranging from medieval swordsmanship to modern-day boxing.

One element stands out, however, as being significantly different in the Oriental Kata. In the majority of cases the Kata are taught to students by example, only rarely were the early techniques recorded in diagrammatic or textual form, on scrolls which were kept secret and passed on only to exceptional students who had proved themselves worthy after many years practice.

Generally these secret scrolls contained brief details of the main instruction which was passed on orally and by example. They were often presented in a deliberately obscure fashion so as to be of little use if they fell into the hands of someone not well versed in the traditions and teachings of that particular school.

Gichin Funakoshi, the 'Father' of modern karate gives a revealing insight into the emphasis placed upon this secrecy.

In his book *Karate-do Nyumon* published in Japan in 1943 (and owing much to his third son Gigo [Yoshitaka] who is to a great extent responsible for the powerful Shotokan karate of today), Funakoshi relates that in the Ryukyu islands the tradition of secrecy was such that no written records were kept. Techniques were passed on by direct instruction from master to student, very often on a one-to-one basis, and the historical background to the Kata was transmitted by oral tradition, a notoriously imprecise method.

He goes on to tell of a communication he received from an elderly Okinawan karate-ka who wished to pass on to him a particular Kata before he died. As Funakoshi himself could not go, he asked that this Kata be taught to Gigo. After instructing Gigo in the

Kata (behind locked doors in a shuttered room) the old man confessed that he had refused to pass on this Kata to anyone before; only once in a crucially altered way to a man who had continually pestered him until he agreed.

Although in most cases the major concern of the scrolls is to catalogue the techniques of the Ryu, a good proportion of the text is given over to the element which distinguishes them from any Western instructional manual: the interweaving of spiritual philosophy with physical violence!

Based on an eclectic Zen Buddhist foundation, with intertwining elements of Confucianism and the native Shinto religion, the art of despatching an enemy was raised to a spiritual level.



A group photo showing karate masters Koya, Konishi (second from right), Gichin Funakoshi (far left) and Kenton Mabuni (seated), 1934. Mabuni was the founder of Shito-ryu.

Indeed, so important was this Zen aspect that the same sentiments appear in scrolls of different Ryu, even in those concerned with distinctly different martial arts, such as Archery and Swordsmanship.

To come to a proper understanding of Kata, and to approach a proper practice of Kata it is vital to appreciate how inextricably interwoven is the philosophical element with the purely pragmatic physical side.

Just as this is so in the Kata of the older classical Ryu, so it is in the relatively younger 'schools' of karate, which have been subsumed into the traditional ethos.

Karate can indeed be practised purely as a strong and effective means of fighting. The Okinawan masters developed techniques capable of inflicting severe damage to any attacker and it is quite possible to train solely in the *waza* – the technique of blocking and counterattacking. Even the early practitioners of the art, however, held the spiritual element to be of equal importance to the physical techniques.

The Okinawan fighting arts were not themselves very much under the influence of the mainland Zen ethos, but *Te*, as the indigenous fighting art was known, became naturally subsumed into the martial culture and its Zen ethic upon its importation into Japan.

Even so, before this time there is evidence that certain Okinawan masters (Higaonna and Itosu, to name two) were much concerned that the art of *Te* be taught as a spiritually-orientated discipline.

After studying the history of karate, and indeed of all of the Japanese fighting arts, one has to conclude that it is a mistake to assume that they are inextricably involved with Buddhism, and with Zen in particular. What becomes clear, however, is that any discipline which removes the fear of death and injury, and enables trained reflexes to deal spontaneously and effectively with any threat is much sought after by the warrior.

The experience of the mainland warrior led to the development of a Zen-permeated martial culture, which, as well as importing through strict discipline and meditation those very sought after qualities, also encouraged the development of individual values which were morally and socially beneficial: a concern for aesthetics and art, poetry and ceremony, belief in the virtues of honesty, dignity and compassion.

Toward the end of the sixteenth century, for example, the Iigen-ryu martial school, which was essentially concerned with teaching

swordsmanship, established a curriculum which as well as concentrating on techniques with sword and dagger also devoted time to practice with spear and bow, and the art of poetry, and the tea ceremony. This was largely due to the influence of the Zen master Zenkichi.

Whether or not many actually attained those qualities which were held to epitomise the 'enlightened' man does not in any way detract from their desirability. The point to reflect upon is that in the original *jutsu* form or in the later *do* form a true martial artist is one who has attained mastery of both physical and spiritual aspects.

I have written in greater detail elsewhere (*The Karate-do Manual* and *The Advanced Karate Manual*) of the reasons why this emphasis on the spiritual side came about, but it is of such vital importance to correct understanding and application of Kata that the serious student must be encouraged to learn more of this aspect, and also fully understand that the spirituality – the *Zen* aspect – had a basic pragmatic reason for its emphasis, it made the martial artist a better fighter!

The essence of *Zen* is a complete acceptance of the inevitability of change; nothing remains the same, the wheel is always turning, leading to the only certainty – at some time or another this human lifespan will come to an end. To place too much importance on this fragile butterfly life was deemed futile; far better to aim at honour and respect, which held society together, even if in pursuance of this it became necessary to give up life. Thus the fighting man defeated his greatest foe – Fear! And specifically the fear of death, which if unconquered could cause that miniscule hesitation in combat that could be fatal.

Hence the importance placed upon gaining 'a mind like water' (*mizu-no-kokoro*) in whose mirror-like surface all actions were reflected and perceived without the ripple of fear to distort the image, allowing the correct response to be made free of all inhibition.

The strict discipline of a continual regime of meditation based upon an acceptance of the transitory nature of all things led the samurai to develop a fearless disregard for the perpetuation of life at all costs, and to foster a strong-willed determination to continue upon a chosen course of action without hesitation, doubt or deflection. Indeed the basis of a formidable fighter!

Anyone, therefore, who wishes to fully understand and gain full benefit from practising the Kata must be prepared to at least con-



Okinawan karate master Motabu showing *empi* strike

sider carefully that to practise them purely as physical fitness forms or simply as a series of physical techniques is to go against the experience, advice and teaching of some of the most fearless and renowned fighters who ever lived!

There are some fifty Kata practised by the various karate schools today, mostly stemming from the practise and experience of the old masters, and in the Shotokan style we practice some 26 which can be broadly categorised into two groups: those which suit the larger, stronger martial artist, and those which are more appropriate to a lighter, more mobile stature.

The former group, which stress physical strength, were sometimes formally referred to as *Shorei-ryu*, and the latter, which emphasise speed and agility as *Shorin-ryu*, and although the *Shorei-ryu* type are particularly effective for physically conditioning the body it would be wrong to imagine that this was their main function, or that they were practised without the correct mental and spiritual concentration (*Zanbun*).

Likewise, although the two types seem to suit essentially dif-

ferent body types it is a mistake to choose to concentrate solely on the group which, on the surface, would appear most appropriate to your particular build: all the Kata develop a rhythm and co-ordination of movement, and the well-balanced fighter must develop the attributes of both types.

At an advanced level it is necessary to select one or two Kata, for in-depth practice, to 'enter deeply' into the soul of the Kata, and at this stage then it would be appropriate to select from the type most suitable to your physical characteristics. Even so the full range of Kata should not be neglected.

The problem

Although the physical practice of the various Kata is in itself an excellent physical exercise, promoting suppleness, flexibility and improved muscle tone, we have seen that this is only part of the story, and that proper practice demands that the martial artist develop *Zanshin* an alert, concentrated awareness of the totality of the situation, with an untroubled 'unstopping' mind allowing complete freedom for appropriate and effective action.

How?

'While performing a Kata, the karate-ka should imagine himself to be surrounded by opponents and be prepared to execute defensive and offensive techniques in any direction.' So urges the late head of the Japan Karate Association, Masatoshi Nakayama, who was himself one of Gichin Funakoshi's students. (*Best Karate*, Kodansha International Ltd, 1981.)

This to a student under the direct instruction of a master in a one-to-one learning environment, I suggest, is easier to comply with than is the case with the vast majority of karate-ka practising today. We have seen that much of what is now included within the Kata has been passed on by oral tradition, subject to misperception, misunderstanding and plain forgetfulness, as well as by the deliberate desire to keep the original meanings secret, known only to a trusted few. Even some techniques which, on the face of it, are self-evident, may not be quite what they seem in the Kata, they – like many of the blocks – may be presented in the reverse of the proper direction.

Also we know that many of the Kata practised today have been deliberately altered to make them more suitable for mass transmission, as well as to make them conform to the more athletic nature of present-day techniques and upon occasion to make the practice of

them safer. For example, whilst performing the Kata *Chantei* Kanazawa Sensei broke his right hand by striking the back with *ipponken* causing Master Nakayama to remind him that the Kata should be modified for training purposes. All of which makes the practice of the Kata in line with Nakayama's advice practically impossible, as, in our experience, the vast majority of students have and can only have a rudimentary understanding of the *Bunkai* – the applications of the techniques contained within the Kata.

Takayuki Kubota, Head of Gosoku-ryu Karate in America (The International Karate Association), and well known as an instructor to Law enforcement agencies writes: 'At the moment most people that practise Kata have no idea of its real meaning, or the benefit that it brings. They practise Kata and Kumite as though they were two different things whereas of course Kumite starts with Kata and Kata starts with Kumite.'

This being so, it is impossible that the Kata be practised fully and completely, and that proper *Zanshin* be exercised.

Yet another problem must be faced. To be practised as was originally intended, that is as a powerful and effective means of self-defence, with value in today's society, then it should be obvious that even if all the original *bunkai* were known practice solely related to them would be anachronistic; having little relevance. Sadly, in the world of today attackers are more likely to wield a razor-knife, broken beer-glass or even a gun than a *bo* or *jo*. This latter problem becomes more apparent when one realises that even within the confines of the history of the development of karate techniques the Kata are anachronistic in that they ignore many of the techniques which are widely (and effectively) incorporated into the basic practice of modern karate. Such techniques as: *maewashi-geri* (roundhouse kick), *ushiro-mawashi-geri* (back roundhouse kick), *kakato-geri* (heel or axe kick) and *ushiro-geri* (back kick) are only a few which do not appear in the Kata.

Indeed, this problem exercised the current head of Shotokan Karate International, Hirokazu Kanazawa, to the extent that he began to incorporate *jodan mawashi-geri* into the Kata *Eupi*. This move did not find favour, however, and the Kata is currently practised as before, with no roundhouse kick.

It would seem appropriate at some stage for senior *Sensei* to pool ideas and formulate a new Kata, based on the historic principles, but incorporating modern karate techniques.

*Interview with David Chambers in *Fighting Arts* No. 34.

The myth

There is one widespread myth that needs dispelling before we consider the final section of this chapter, the precepts which must be borne in mind when practising the Kata, and that is the racial myth that mastery of karate, and in particular the Kata, is only attainable by the Japanese, for only they can have a real understanding of the martial ethos permeating the art, and can therefore achieve the highest levels of skill.

Frankly this is arrant nonsense!

Let us turn the premise around and hypothesise a native English sport, with philosophical connotations and obscure rules and rituals, deeply rooted in English tradition. Could we then safely assume that no-one but a native-born Englishman would ever excel in the sport, and that no Englishman would ever be beaten by a foreign competitor. Even a cursory glance at the record of the England Cricket team over recent years will serve to underline the ridiculousness of this idea!

Of course there are cogent (financial) reasons for the perpetuation of the myth of Japanese superiority, and indeed there may well be some Japanese who actually believe in it. This does not mean that anyone else need accept it. Indeed, when karate was first introduced to the West, the Japanese were naturally superior, both in skill and understanding, but also in the physical flexibility – especially in the hips and legs – which came to them as a direct consequence of the nature of their society, and which enabled them to have a greater facility in the techniques.

Japanese supremacy has now been challenged, just like the supremacy of English cricketers. At first the Japanese fighters were thought unbeatable, but the records show that the British team has defeated the Japanese on each of the last four occasions when they have fought. The most obvious example is Aidan Trimble's success in Tokyo, the heartland of Japanese karate, when he took on and soundly defeated the best of the world's Shotokan Karate International fighters, including the cream of the Japanese, to become the first World Openweight Kumite Champion.

The point I am going at lengths to make is an important one. If you place any credence in this myth then you set limits to your own progress. There are no limits within the art of karate, only those inherent in each individual practitioner. Believe this and put aside all negative inhibiting ideas.

How to Practise the Kata

As mentioned before, the mental attitude to Kata should be the same as for Kumite. The opponent must actually exist for you, or the Kata will be relegated to the level of mere physical calisthenics. In correct practice it is vital to maintain a sense of urgency and reality, and at every step envisage yourself as actually under threat and attack by a number of assailants determined to do you serious harm.

In this atmosphere *Zanshin* can be developed, and no technique need be 'pulled' short of the target through fear of inflicting damage, as in practice with a partner, and, furthermore, no time can be grabbed for regaining one's breath with these opponents, as they know no rules of fair-play, nor any referee's intervention!

Pragmatically, however, Kata training is a progressive experience which can roughly be defined in three stages.

To begin with, the student has enough to do simply trying to remember the sequence of techniques and changes of direction whilst keeping time to the teacher's count without trying to visualise 'real' opponents.

This is quite in order, for at this stage the technical proficiency and mental awareness are secondary to establishing the pattern of the Kata. Even so, during this process whilst the motor skills and underlying rhythms of the blocking and countering movements are being assimilated, the body is being strengthened, and balance and co-ordination enhanced.

The second stage of development commences when the pattern of the Kata has become firmly established, almost second nature. Now the emphasis is upon specific aims. The student strives to refine his practice, polishing technique and beginning to keep in mind the target areas, the appropriate application of speed and strength, and correct breathing. At this stage, under the direction of an experienced sensei, the student is put under increasing physical and mental pressure and begins to become aware of just how

important is the power of the mind in physical activity. He or she learns to drag something extra from the depths of the psyche, a strength and stubbornness that perhaps has never before been revealed. The body becomes so exhausted from obeying the *sensei's* command: 'Hai! Now once more!' that it becomes impossible to even keep the eyelids open! Every breath becomes a painful gasp and seemingly must be the last, but even as the body staggers and weakens the spirit shouts: 'I will not give in!' – And from this the lesson is learned that in the depths of your spirit you can never be defeated.

The third stage is properly the practice of 'Moving Zen'. The techniques are by now instinctive and the goal perfection. Practice becomes an intensely private thing, age no longer matters, youthfulness, strength and stamina, even a fully operative body are not prerequisites for this journey. Here the Kata is never for simple display but is a vehicle, a path of absolute determined awareness and concentrated attention.

By this final stage the karate-ka has developed the ability to fuse mind, body and spirit to profound depths. The outward display is secondary to the manifestation of inner power and calm determination. Now the 'stopped' mind is released; fear is defeated by acceptance, and all peripheral anxieties are seen in perspective and set aside as full attention is directed to 'here and now'.

In Karate-do the Kata begin by being concerned with the physical down-to-earths of balance, co-ordination, power, flexibility and so on, but progress to being far, far more.

Each time a Kata is practised (as a whole or in part – by a karate-ka thoroughly familiar with it) it should be a new creation, fresh, dramatic and meaningful in just the same way that a musician recreates a piece that has long featured in his repertoire. It should never be a stale repetition, a bored and boring rendition.

On the contrary, just as the musician 'loses' himself in his music so the karate-ka re-interprets and re-creates the Kata, bringing it to life and imbuing it with his own personality, making each performance the first.

There are occasions, however, when it is beneficial to perform the Kata in different ways. Hirokazu Kanazawa – one of the foremost karate teachers in the world – advocates that every third time it should be performed without power, directing the attention to maintaining *Hara* (concentrating *Ki* below the navel) and at the same time concentrating on the correct tensing and relaxing of the muscles.



An early karate session. Note the students' attire

Many teachers also advocate the practice of Kata in the opposite direction to the normal, thus affording practice on both sides and more deeply ingraining the sequence into the memory.

Aidan and I both strongly advocate that you vary the direction in the Dojo in which you regularly practise. This will help ensure that you concentrate wholly on the Kata and the imaginary opponents rather than using a familiar object in your area of vision to help orientate you. Similarly, after taking care to make sure of safety, you should from time to time practise the Kata with your eyes closed.

For the karate-ka interested in Kata competition these last suggestions will be helpful in overcoming the problem of performing in an unfamiliar environment.

In our book *The Advanced Karate Manual* I gave a comprehensive outline of utilising visualisation techniques as an aid to practice. I will simply point out here that this method can prove invaluable in refining the execution and performance of Kata, and is strongly recommended.

A point worth making to the Kata competitor is that the idea of competition is essentially alien to the fundamental concept of Kata, which we have seen to be not for public display but as an aid to the effective execution of Kumite and self-defense. Following this, as Kanazawa comments, the essence lies not in the beauty of movement but in its efficiency.

In many instances today we find that Kata competitors vie with each other to perform the 'flashiest' most acrobatic Kata, complete

with side-kicks that go straight up! Thus underlining how far from a proper understanding of their art are both the competitor and the judges who are impressed by external agility rather than internal condition manifested in simple, effective and efficiently executed techniques performed with *Zanshin*.

As a matter of course the *Bunkai* – the application of the techniques – should form part of regular practice with a partner. To make Kata performance meaningful it is necessary to visualise the attackers and their techniques as they would be in reality, and this means constant practice with partners to enable correct judgment of distance and timing.

To begin with the defenses should be the traditional ones which were originally devised to meet each particular attack. Only when thoroughly conversant with these should the *Bunkai* be altered.

If the Kata are not to be relegated to the status of museum pieces, however, it is important that they be applicable to the different circumstances of the modern age, wherein it is most unlikely that an attacker would wield a six-foot *Bo*, but baseball bat, knife, club or gun. Every type of weapon demands a different response in terms of recognising the potential of the weapon and assessing the correct defense. It is a good idea, therefore, to incorporate various weapons into *Bunkai* practice and modify the responsive technique, distance and timing to suit. Of course, by the nature of the Kata, by the secrecy surrounding them, through misunderstanding and by purposeful deception, and by the changes wrought by a variety of masters, it is not always clear just what the original meaning of any particular move was. If this is the case, then we advise consulting the original from which the Shotokan Kata evolved. This will very often provide the clue and help clarify the original purpose. Failing this, it is better to invent your own application than simply to practise the technique as calisthenics. Bear in mind, however, that the application must be efficient and effective, and follow properly from the one preceding and lead without forcing into the one following.

The precepts

The following points should be borne in mind when practising Kata:

Courtesy: karate begins and ends with courtesy, and is signified with the bow (*rei*) at the start and finish. It is important that the state of *zanshin* is apparent in the demeanour from the moment that the karate-ka walks forward to begin the Kata. The stance: heels

touching, toes apart, hands lightly touching the thighs (*musubi-dachi*) should be relaxed but alert, the gaze directed straight ahead. A sense of calm determination should be cultivated as the mind and spirit is prepared for the encounters to come (*yoi no kisin*).

All Kata should begin and end on the same spot on the line of performance (*embusen*). Proper mastery is not attained until the breathing is harmonised with the execution of technique and posture (*kokyu*).

Performing any element of the Kata without understanding turns it into an exercise in calisthenics and devalues the practice. You should always bear in mind the application and defend or attack the correct target areas (*tyakugan*) accordingly.

An error that we see quite often is the application of too much force and *kime*. It is important to understand that the Kata contain many movements which do not demand this. Master Funakoshi himself points out: 'The use of strength in continuous, rapid motions does not mean that one is skilled' (*Karate-do Kyohan*). You must move quickly or slowly as necessary, and only apply strength where appropriate.

Remember that *Yame* at the end of a Kata carries the implication of a continuing state of readiness, so do not 'switch off'. To the true martial artist there is no dividing line between their art and 'real-life'. The art becomes the shaping and refining tool for moulding life, and in turn becomes inextricably an expression of that life. There can be, then, no 'switching off' until life ends.

Pragmatically of course, a state of unawareness has often brought about the sudden end of life!

Key

It is impossible to learn kata only from a book. A good instructor is vital. Diagrams and text should serve as aids to memory. This being so, the direction of movement has been indicated by what should be self-explanatory symbols, which indicate general movement, not necessarily the focus of attention.

NB: All Kata begin and end with the bow of respect (*Rei*).

鉄騎式段

Tekki Nidan

Master Itosu simplified Sokon Matsumura's *Ninmyaku* Kata, and from the resulting, currently named, *Tekki Shodan* he further devised the variants *Tekki Nidan* and *Tekki Sandan*, again removing the more dangerous techniques and grappling moves, to make them more suitable for teaching to children and college students.

It is worth noting that in the earlier Chinese forms of these and other Kata, the more sophisticated simultaneous block and counter techniques are often replaced with the simpler block then counter.

No-one really knows the reason for the distinctive Embusen of the Kata, which has been variously attributed to there being no possibility of backwards retreat, only lateral movement, as in a boat, or against a wall.



Tekki Nidan

STEP
BY
STEP

1. Yoi

2. Kama-Dachi Kyo Hiji
Hara-Age

3. Raise leg

4. Kama-Dachi Sokumen-
Uchi Deji Fumikomi5. Kama-Dachi Gedan
Soto Uchi Ude6. Kama-Dachi Sokumen
Gedan Uchi Ude Ude7. Hijiwa-Dachi Ryō
Hiji Hara-Age

8. Raise leg

9. Kama-Dachi Sokumen-
Uchi Deji Fumikomi10. Kama-Dachi Gedan
Soto Uchi Ude11. Kama-Dachi Sokumen-
Gedan Uchi Ude Ude12. Kama-Dachi Kasai-
Gemai13. Kama-Dachi Sokumen-
Uchi

14. Raise leg

15. Kama-Dachi Mae Empi
Deji Fumikomi

16.

17. Kama-Dachi Migi Ude
Shuto-Ude18. Kama-Dachi Hideri
Kagi Zuki

19. Kama-Dachi



20. Raise leg

21. Kama-Dachi Hideri Ude
Dm Fumikomi

22.



23. Kiba-Dachi Miyu Jodan Nagashi-Uke



24. Kiba-Dachi Miyu Jodan Uchi Uchi. Kiai



25. Kiba-Dachi Koshi-Gamari



26. Kiba-Dachi Sokumen-Uke



27. Risse leg



28. Kiba-Dachi Mae Egin Deji Fumikomi



29.



30. Kiba-Dachi Hideri Taie Shicho-Uke



31. Kiba-Dachi Miyu Kage-Zuki



32. Kiba-Dachi



33. Risse leg



34. Kiba-Dachi Miyu Uchi Uchi Deji Fumikomi



35.



36. Kiba-Dachi Hideri Jodan Nagashi-Uke



37. Kiba-Dachi Hideri Jodan Uchi Uchi. Kiai



38. Yame

Tekki Nidan

APPLICATIONS



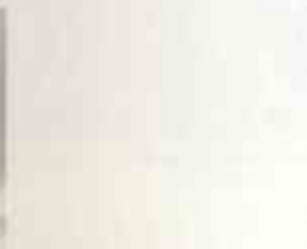
Figs 1a-2 Against a grab from the rear, simultaneously step to the side and force up both feet to the ground.

arms. Counter with back fist or bottom



Figs 1-2 (alternative method) Against a grab from the rear, simultaneously step to the side and force up both arms to break the grip. Settle feet and force him to the ground.

the opponent's wrist, grab strongly and then aim at the upper forearm. Continue to



Figs 3-4 Settle the initiation by jamming the opponent's hand techniques whilst stamping down to the inside of the knee.

Fig 5-6 Cover the opponent's kick and block with a sweeping block. Step strongly to the side to outdistance him.



Figs 13-15 Double-block the opponent's punch and seize his wrist. Use the strong downwards stamping motion to force his wrist away and

apply lock with your elbow.



Figs 13-15 (alternative method) Double-block the opponent's punch. Seize his wrist and apply lock whilst thrusting your leg strongly



Behind his front leg to throw. Maintain lock

Tekki Nidan SEQUENCES



Figs 1-10



Figs 11-22



Figs 23-34



Figs 35-38

鉄騎参段

Tekki Sandan

Master Itosu simplified Sokon Matsumura's Naihanchi Kata, and from the resulting, currently named, *Tekki Shodan* he further devised the variants *Tekki Nidan* and *Tekki Sandan*, again removing the more dangerous techniques and grappling moves, to make them more suitable for teaching to children and college students.

It is worth noting that in the earlier Chinese forms of these and other Kata, the more sophisticated simultaneous block and counter techniques are often replaced with the simpler block then counter.

No-one really knows the reason for the distinctive *Embusen* of the Kata, which has been variously attributed to there being no possibility of backwards retreat, only lateral movement, as in a boat, or against a wall.

N.B. There are at least two alternative versions of this Kata.



Tekki Sandan

STEP
BY
STEP



+ 1. Yoi



+ 2.



+ 3. Kibi Chira Hideri
Chudan Uchi-Ude



+ 4.



+ 5. Kuse-Ude



+ 6. Yoko Ude-Hisami



+ 7. Chudan Uchi-Ude



+ 8. Migi Jodan Uchi-Zuki



+ 9. Ryosai No-Kumae



+ 10. Migi Chudan Chuko-
Zuki



+ 11. Sosho Raishi Ude



+ 12. Kosa-Dachi



+ 13. Migi Sokumen Gendai
Uchi-Ude-Ude



+ 14.



+ 15.



+ 16. Migi Sokumen Gendai
Furisode



+ 17. Sosho Tobiw



+ 18. Aiki Chudan Choku-Zuki



+ 19.



+ 20. Kosa-Uke



+ 21.



+ 22. Hideri Jodan Negoshi-Uke Aiki Chudan-Zuki



+ 23. Hideri Jodan Ura-Zuki Kiai



+ 24. Kosa-Dachi



+ 25. Rensu-iryō



+ 26. Utsukuri Gennai Dōji Kumibumi



+ 27. Yōbi Ude Hōsōshi



+ 28. Chudan Uchi-Uke



+ 29. Hideri Jodan Ura-Zuki



+ 30. Ryusai No Kamae



+ 31. Hideri Chudan Choku-Zuki



+ 32. Kosa-Dachi



+ 33. Hideri Sokumen Godan Uchi-Uke (B)



+ 34.



+ 35.



36. Hidari Sokumen Gedan Fumizuki



37. Saesha Hahite



38. Hidari Chudan Choku-Zuki



39.



40. Migi Tote Shuto-Uke



41. Hidari Kage Zuki



42. Kosa-Dachi



43. Kosa Igi



44. Hidari Chudan Uchi-Uke Chui Fumizuki



45.



46. Migi Jidan Nigushi-Uke Hidari Gedan-Zuki



47. Migi Jidan Ura-Zuki Kiai



48. Yami

Tekki Sandan
APPLICATIONS



Figs 5-6 Block the opponent's punch. As he seizes your other arm strike his thumb joint



Figs 8-11 Seize the opponent's wrist, pull and twist, and immediately punch to the mid-section as he moves forward. Snap the matching arm back into back-to-back to ambidextrous form



Figs 13-16 Block the back and following punch with the same arm, the follow through to counter with hammerfist to the neck or collarbone



to break the grip and counter with close punch to the jaw



Tekki Sandan SEQUENCES



Figs 1-4



Figs 9-12



Figs 19-22



Figs 29-32



Figs 39-42



王冠

Wankan

This is the shortest Kata in the *Shotokan* syllabus, although by no means an easy one to perform, and is known to have formed part of the repertoire of Kata taught by the *Tomari-te* stylists, chief among whom was Master Kosaku Matsumora (1829-1898).

Due to its Chinese origins, *Tomari-te* tended to use seemingly smoother and lighter movements than is seen in current *Shotokan*, and, as a rule, preferred the use of a vertical fist to the now common corkscrew punch. This, with the back of the hand uppermost, leaves it vulnerable to counter strikes as in the Kata *Chinte*.

Some of the feeling of light smoothness is retained in the movements used to close distance with an opponent and seize the initiative, as in the *Hosomi-uki/Sashi-ushi* and the blocking and throwing techniques (*Koko-hiza-kazushi/Gyaku-tate-ghuto-uki*).

Another interesting feature, shared with the *Tekki* Kata, is the use of the leg to block an opponent's kicking attack.



Wankan

STEP
BY
STEP

1. Yui



2. Step over 90°

3. Kokutsu-Dachi Chudan
Kakawake-Uke

4. Step over 45°



5.

6. Kokutsu-Dachi Chudan
Kakawake-Uke

7. Hikoashi-Uke Hiko Gamae



8. Hikoashi-Uke Sashi-Ashi



9. Hikoashi-Uke Sashi-Ashi



10.

11. Zenkutsu-Dachi Hidarai
Chudan Tate Shuto Gyaku-Uke12. Zenkutsu-Dachi Migi
Chudan Jui-Zuki13. Zenkutsu-Dachi Hidarai
Chudan Gyaku-Zuki

14.

15. Nekoashi-Dachi Kobi
Hiza Kamae

16. Step forward

17. Zenkutsu-Dachi Hidarai Chudan
Tate Shuto Gyaku-Uke18. Zenkutsu-Dachi Migi
Chudan Jui-Zuki19. Zenkutsu-Dachi Hidarai
Chudan Gyaku-Zuki

20. Turn

21. Nekoashi-Dachi Kobi
Hiza Kamae

22. Step forward

23. Zenkutsu-Dachi Hidarai Chudan
Tate Shuto Gyaku-Uke



24. Zenkutsu-Dachi/Migi Chudan Jun-Zuki



25. Zenkutsu-Dachi/Hikari Chudan Gyaku-Zuki



26. Pull right leg back



27. Kiba-Dachi Yoi Tensho-Uchi



27a. Front view of fig. 27



28. Haisui Mae-Geri



28a. Front view of fig. 28



29. Hikari Jun-Zuki Zenkutsu-Dachi



29a. Front view of fig. 29



30. Migi Mae-Geri



31. Migi Jun-Zuki Zenkutsu-Dachi



32. Haisui Mae-Geri



33. Hikari Jun-Zuki



34. Turn



35. Fudo-Dachi Yama-Zuki. Kiai



36. Yama-Zuki. Kiai

Wankan APPLICATIONS



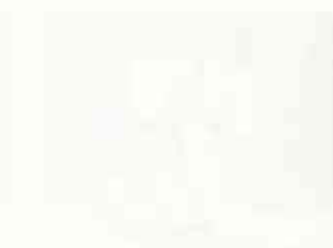
Fig 3 Break the opponent's hold on lapels whilst using your knee to jam his groin attack.



Figs 5-13 Block the punch with a simultaneous forearm block and elbow strike. Follow by lifting the knee and delivering a kick to the mid-section. Push the opponent back and follow with two strong punches.



Figs 20-23 The opponent attempts a kick attack. Seize the knee and block simultaneously. Pull to unbalance the attacker and step in to deliver a knife-hand strike or palm-heel strike.



deliver a knife-hand strike or palm-heel strike.



Figs 20-23 Alternative bunkai: Against a front kick attack, step in and deflect the kick with sweeping block, simultaneously counter with palm-heel strike.



Figs 25-29 Drop low to avoid punch and strike to the mid-section with bottom fist. Push the opponent back and kick strongly to the



Figs 33-35 The opponent attempts a pushing attack from attacking the groin with the other.



stomach or groin. Follow with punch to the jaw or throat.



the rear. Turn and simultaneously deflect the punch and strike to the face with one hand.

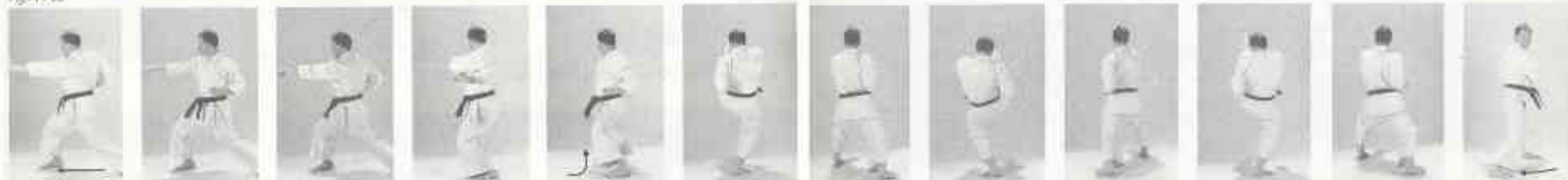
Wankan SEQUENCES



Figs 2-10



Figs 11-22



Figs 23-34



Figs 35 and 36

明鏡

Meikyo

Previously called Rohai this is another Kata renamed by Master Funakoshi. Meaning 'a brightly polished mirror', the name does not signify simply the mirror-imaging of many of the techniques, but the philosophical reminder that the student should polish away at the Kata by continual practice and effort, so to gain an untarnished understanding of it, and thus of himself. This is a higher grade Kata, normally of 4th Dan level.

Containing many close-range techniques, it provides practice in defending against both armed and unarmed attackers, and includes the distinctive *Sankaku-omote-tobi-geri*, a jumping counter with the defender ending to the rear of the attacker.

The use of techniques like *Menjo-krumi-ura-zuki* bear consideration, as their current form points to other, more effective, *bunkai*.



Melkyo

STEP BY STEP



+ 1. Yoi



+ 2



3



+ 4



+ 5. Kiba-Dachi Ryo Goshi Gamme



+ 6



+ 7. Kiba-Dachi Jodan Gamme



+ 8. Step 42



+ 9. Zenkutsu-Dachi Hidar Goshin-Bari



+ 10. Zenkutsu-Dachi Migi Chudan Oi-Zuki



+ 11. Step 45



+ 12. Zenkutsu-Dachi Migi Goshin-Bari



+ 13. Zenkutsu-Dachi Hidar Chudan Oi-Zuki



+ 14



+ 15



+ 16. Kokutsu-Dachi Morote Jyo-Uchi



+ 16a. Side view of fig. 16



+ 17. Zenkutsu-Dachi Ippu-Zuki



+ 17a. Side view of fig. 17



+ 18. Turn



+ 18a. Side view of fig. 18



+ 19.



+ 20. Kiba-Dachi



+ 21. Kiba-Dachi Ryo Gashi-Gumie



+ 26. Zenkutsu-Dachi Hidari Chudan Oi-Zuki



+ 27. Step through



+ 28. Kakutsu-Dachi Mawashi-Jo-Uke



+ 29. Zenkutsu-Dachi Jo-Zuki



+ 34. Step 45°



+ 35. Zenkutsu-Dachi Hidari Jodan Ago-Uke



+ 36. Zenkutsu-Dachi Migi Chudan Oi-Zuki



+ 37. Step 45°



+ 22. Zenkutsu-Dachi Hidari Chudan Uchi-Uke



+ 23. Zenkutsu-Dachi Migi Chudan Oi-Zuki



+ 36. Step 45°



+ 25. Zenkutsu-Dachi Migi Chudan Oi-Zuki



+ 30. Turn



+ 31.



+ 32.



+ 33. Kiba-Dachi Ryo Gashi-Gumie



+ 38. Zenkutsu-Dachi Migi Jodan Ago-Uke



+ 39. Zenkutsu-Dachi Hidari Chudan Oi-Zuki



+ 40.



+ 41. Kiba-Dachi Hidari Chudan Tetsui-Uke



+ 42. Mikazuki-Geri Kiai



+ 43.

+ 44. Kokutsu-Dachi
Ryama-Kumite

+ 45.

+ 46. Kokutsu-Dachi
Monte-Harumi-Uke

+ 47. Step forward

+ 48. Kokutsu-Dachi
Monte-Harumi-Uke

+ 49. Step forward

+ 50. Zenkutsu-Dachi
Ryotai-Gumite

+ 51. Step forward

+ 52. Kokutsu-Dachi
Ryama-Uchi-Uke+ 53. Kokutsu-Dachi Monte
Kizami Uchi-Zuki

+ 54.



+ 55. Turn

+ 56. Kokutsu-Dachi Hideri
Juden-Age-Uke+ 57. Sanboku-Yubi Enjin-
Uchi+ 58. Kokutsu-Dachi Migi-
Chudan-Suido-Uke+ 59. Step back Kokutsu-
Dachi Hideri-Suido-Uke

+ 60. Yame

Meikyo
APPLICATIONS



Figs 1-9 Against a 'sape' grab, break the grip by striking the opponent's forearm strongly



Figs 14-18 Block the opponent's stick



Figs 42-44 Against a wrist grab, strike the opponent's face with a crescent kick, drop kick and forcefully strike his wrist with your forearm



Figs 56-58 The opponent attacks with a punch; defend with rising block then jump and use your full bodyweight in an elbow strike to the head. Land behind your opponent



with double downwards elbow strike, push him away and continue with bottom-foot strike to the groin



attack with double block, seize the stick, twist it, and thrust it forcefully into the opponent's mid-section. Twist your body and continue to force the opponent to the ground



to break the grip

Meikyo SEQUENCES



Fig. 1-10



Fig. 11-22

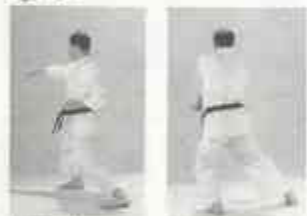


Fig. 23-34



Fig. 35-46



Fig. 47-60



拔塞小

Bassai-Sho

There are many differing versions of *Bassai* in the various *Ryu*, but we are fairly confident in ascribing *Bassai-Sho* to Master Itosu. The feel of this Kata is less obviously powerful than *Bassai-Dai*, being smoother with an innate strength, and gives practice in defending against *So*. As the attacks are by weapons it is especially important that stances are strong, and strength is put into the blocking areas.



Bassai-Sho

STEP BY STEP



+ 1. Yoi



+ 1a. Side view of fig. 1



+ 2.



+ 2a. Side view of fig. 2



+ 3.



+ 3a. Side view of fig. 3



+ 4. Koi-Dachi Jutan
Heishi Aume-Uke



+ 4a. Side view of fig. 4



+ 5. Kokutsu-Dachi Monoe
Kata-Uke



+ 5a. Side view of fig. 5



+ 6. Kokutsu-Dachi
Sukui Bo Dori



+ 7. Turn



+ 8. Heisoku-Dachi Hentei
Fukui Nage



+ 9.



+ 10. Heisoku-Dachi
Gosen-Tetsui-Uchi



+ 12. Kokutsu-Dachi
Morote-Kobi-Uke



+ 13. Kokutsu-Dachi Suikai
Da Dori



+ 14. Pull back



+ 15. Heisoku-Dachi
Haito Koshi Gamae



+ 16. Yoko Geri Kenge Tetsui
Haito-Uchi



+ 17.



+ 18. Kiba-Dachi Tate
Shimo-Uke



+ 19. Kiba-Dachi Migi
Chudan-Zuki



+ 20. Kiba-Dachi Hihari Chudan Zuki



+ 21. Turn



+ 22. Kokutsu-Dachi Maigi Uke



+ 23. Turn



+ 24. Kokutsu-Dachi Maigi Uke



+ 25. Step through



+ 26. Kokutsu-Dachi Maigi Chudan Sineo Uke



+ 27. Kokutsu-Dachi Hihari Chudan Sineo Uke



+ 28. Kokutsu-Dachi Maigi Chudan Sineo Uke



+ 29. Step back Kokutsu-Dachi Hihari Chudan Sineo Uke



+ 30.



+ 31.



+ 32. Zankutsu-Dachi Gyaku Haimi Kaeshi Dori



+ 33.



+ 34. Gekken Kokumi



+ 35. Turn



+ 35a. Front view of fig. 35



+ 36. Kokutsu-Dachi Ryonan Uchi Uke



+ 36. Front view of fig. 36



+ 37. Kokutsu-Dachi Judan Heiko Uchi Uke



+ 37a. Front view of fig. 37



+ 38.



+ 39. Ashi Barai Chudan Dori Uke



+ 39a. Side view of fig. 39



+ 40. Kiba-Dachi Koshi-Gomae



+ 40a. Side view of fig. 40



+ 41. Kiba-Dachi Sokusan Morote-Zuki



41. Side view of fig. 41



42. Turn

43. Kiba-Dachi Chudan
Tenai-Uchi44. Zenkutsu-Dachi Migi
Chudan Oi-Zuki, Kiai

45. Turn

46. Ashi Bani Chudan
Doji-Uke47. Koshi-Gumae Kiba
Dachi48. Kiba-Dachi
Sokumen Marote-Zuki49. Ashi Bani
Chudan Doji-Uke

50. Koshi-Gumae

51. Kiba-Dachi
Sokumen Marote-Zuki52. Ashi Bani Chudan
Doji-Uke

53. Koshi-Gumae

54. Kiba-Dachi
Sokumen Marote-Zuki

55. Turn

56. Uru-Ashi Gekko-Judan
Shuto-Chui-Uke

57. Turn



58. Turn

59. Nekoashi-Dachi
Marote-Riki-Otoshi

60. Step through



61. Turn



62. Turn

63. Uru-Ashi Gekko-Judan
Shuto-Chui-Uke

64. Turn

65. Nekoashi-Dachi
Marote-Riki-Otoshi

66. Turn

Bassai-Sho APPLICATIONS



Figs 1-6 block attack from the rear. Step in, deflect and grab the opponent's weapon. Turn



and use shoulder as a fulcrum to unbalance the opponent. Finish with back fist to the groin



Figs 1-6 (alternative bunkai) Deflect kick



from the rear. Block the attack from the front, block the second punch and seize the arm. Spin and apply shoulder throw



Figs 1-6 (second alternative bunkai) Step in, block and seize the opponent's wrist, strike to the knee and follow by applying wrist lock and



throw



Figs 4-5 The opponent grabs your wrist. Press your other hand on his and using up drive, then raise your elbow and twist away, pulling.



Figs 5-6 Block for stick attack and grab the weapon. Rotate hands in a large clockwise motion, throwing the opponent.



Figs 8-9 Block and anticipate the opponent's kick and follow through with bottom-foot strike to the back of the neck.



Figs 14-16 Full lock and deflect the opponent's first punch. Simultaneously block the second punch and counter with snap-kick to the groin.



his elbow further up. Apply lock.



Figs 8-10 A sweeping block and turn against a kick.



to groin joint.



Figs 28-34 The opponent seizes your wrist. Press his hand on yours and, grabbing his wrist, rotate hands clockwise and draw. Follow



it



Figs 26-35 Block attempt at input grab and counter with a double punch to forcing ribs



Figs 36-36 (defensive bunkai) Block input grab, seize the opponent's head and apply knee strike



with a side-thrust kick to the mid-section





Figs 36-38 (Second alternative bunkai) Simultaneously block punch and strike to the throat



Figs 39-41 The opponent attacks from the rear. Deflect the punch, circle his arm with your front arm, and simultaneously strike his face or



Figs 42-44 Block punch and step through, blocking the second punch. Simultaneously strike body whilst backing away opponent's front foot



Figs 46-48 Simultaneously block punch and sweep the opponent's leg to subdue him. Block the second punch and counter punch to the mid-section



kick and sweep away his foot. Keep hold of his arm and apply stamping kick



Bassai-Sho SEQUENCES



Figs 2-20



Figs 21-32



Figs 33-44



Figs 45-56



Figs 57-68



Figs 59-66

五十四歩大

Gojushiho-Dai

There is an element of confusion regarding which of the two currently practised Kata should be designated 'Dai' and 'Sho'. The Federation of Shotokan Karate follows the practice of ascribing the suffix '-dai' to the Kata utilising the *Shikon-nukite* technique as opposed to the *Ippen-nukite*.

Of the *Shurin* group of Kata, and representing one of the most advanced of Master Itosu's *Shuri-te*, termed *Useishi* and further refined by the originator of *Shotokan* - Master Kenwa Mabuni - it was renamed *Hohoku* by Master Funakoshi. This was in line with his stated intention of clarifying the confusion and ambiguities surrounding the denotation of many of the early Kata, and he selected the name because the sharp, piercing finger strikes were reminiscent of a woodpecker pecking at a tree. The current name indicates the 54 major moves of the Kata.

Containing a variety of unusual hand techniques (*Gedan marote kaisin-uke*, *Shikon-nukite*, *Ushiro Tetsui Ippun-uchi*, *Marote seiryuto-uchi*, etc.), this Kata gives practice in a range of self-defence techniques, from simple disengagements to powerful striking and throwing counter-attacks.



Gojushiho-Dai

STEP
BY
STEP



1. Yoi



2



3. Zenkutsu-Dachi Migi
Chudan-Uchi



4. Step 45°



5. Kokutsu-Dachi
Rakusaku-Uchi



6. Step through 45°



7



8. Kokutsu-Dachi
Rakusaku-Uchi



9. Zenkutsu-Dachi Chudan
Tate Shuto-Uchi



10. Zenkutsu-Dachi Migi
Chudan Gyaku-Zuki



11. Zenkutsu-Dachi Hidari
Chudan-Zuki



12. Migi Mae-Geri



13. Zenkutsu-Dachi Migi
Chudan Oi-Zuki



14. Step 45°



15. Zenkutsu-Dachi Migi
Chudan Tate Shuto-Uchi



16. Zenkutsu-Dachi Hidari
Chudan Gyaku-Zuki



17. Zenkutsu-Dachi Migi
Chudan-Zuki



18. Hidari Mae-Geri



19. Zenkutsu-Dachi
Hidari Chudan
Oi-Zuki



20. Pull front leg back



21. Zenkutsu-Dachi
Migi Age-Uchi



22. Turn



23. Kokutsu-Dachi
Ryu Uchi No Uchi



24. Kokutsu-Dachi
Rakusaku-Uchi



25. Zenkutsu-Dachi
Migi Shikon-Nukite



26. Zenkutsu-Dachi
Hidari Shikon-Nukite



27. Zenkutsu-Dachi
Migi Shikon-Nukite



28. Turn



29. Kokutsu-Dachi
Rapa Uta Ma Uke



30. Kokutsu-Dachi
Kaishu Kesa-Uke



31. Zenkutsu-Dachi
Migi Shikon-Nukite



32. Zenkutsu-Dachi
Hidari Shikon-Nukite



33. Zenkutsu-Dachi
Migi Shikon-Nukite



34. Turn



35. Kiba-Dachi Mawashi
Kaishu Gidan-Uke



35a. Front view of fig. 35



36. Step over



36a. Front view of fig. 36



37. Fumikomi



37a. Front view of fig. 37



38. Kiba-Dachi Hidari
Kaishu Giman



38a. Front view of fig. 38



39. Kiba-Dachi Mawashi
Kaishu Gidan-Uke



40. Step over



41. Fumikomi



42. Kiba-Dachi Migi
Kaishu Giman



43.



43a. Side view of fig. 43





+ 66. Turn

+ 68. Kiba-Dachi Morote
Kajicho-Gedan-Uke

+ 70. Step over



+ 71.



+ 72. Fumizumi

+ 73. Kiba-Dachi Migi
Chudan-Zuki+ 74. Kiba-Dachi Morote
Kasoku-Gedan-Uke

+ 75. Step over



+ 76. Fumizumi

+ 77. Kiba-Dachi
Migi Chudan-Zuki

+ 78. Step forward

+ 79. Zenkutsu-Dachi Migi
Ukeshu-Uchi+ 80. Step back Kiba
Dachi Uchi Chudan
Tetsui-Uchi+ 81. Zenkutsu-Dachi Morote
Chudan-Ou-Zuki
Kiai+ 82. Shizendai Ryu
Wan-Zenko Nobashi+ 83. Ushiro-Tetsui
Hosato-Uchi+ 84. Shizendai Ryu
Guchi-Gamae+ 85. Zenkutsu-Dachi
Ryu-Guchi-Gamae+ 86. Nekkushi-Dachi Ryu
Ketsui-Gamae+ 87. Nekkushi-Dachi Morote
Ketsui-Uke

+ 87a. Front view of fig. 87

+ 88. Nekkushi-Dachi
Morote Senryaku-Uchi
Kiai+ 88a. Front view of
fig. 88

+ 89. Turn

+ 90. Kekkutsu-Dachi
Ryu-Uchi No Uke

+ 91. Yame

Gojushiho-Dai APPLICATIONS



Fig 1-1-3 The opponent attacks with a strong lunge punch. Step back and cover with an

augmented block. Slide in and simultaneously thrust while his straddling arm and strike to the leg with a close punch.



Fig 1-6-8 (alternative kichai) Step in and simultaneously block the opponent's punch to strike to the rear with back fist

Fig 9-13 Block punch and counter with a punch to the mid-section. Follow with a front kick to the throat and a stepping punch



Fig 20-23 Deflect punch attack, slide in and counter with elbow strike to the jaw



Fig 28-33 Cover and deflect punch attack and strike to the mid-section with knife-hand. Step in to attack with three spear-hand strikes or

punches to the mid-section



Figs 28-29 (alternative handles) The

opponent grabs your wrist. Catch with your other hand, pull back and rotate your hands clockwise to open back



Figs 31-33 The opponent grabs your wrist. Strike his thumb base/wrist joint whilst pulling your hand back. Immediately counter with

straight fingers to the throat



Figs 33-35 Deflect punch attack and rotate anti-clockwise, pulling across and down with your blocking hand whilst striking and pulling

through with knife-hand to the back of his neck

Figs 35-39 Block and deflect kick to unbalance



Figs 34-36 The opponent. Step in, grab hand and strike with knee. Turn head in the other direction and throw

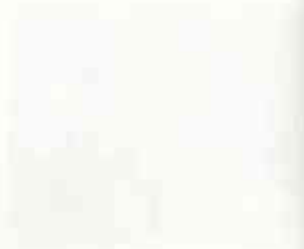


Figs 49-52 Step back, block and grab the attacker's wrist. Strike him with knife-hand, then strike again with knife-hand and throw.



Figs 49-52 (alternative bunkai) Step back, block punch and strike to the neck with knife-hand. Seize the wrist and strike to the face with

palm-heel. Turn the head round and down to throw.



Figs 66-72 Block kick attack, step across and deflect punch. Kick to groin or stomach, punch to the mid-section, follow through punch to



rotate the opponent's arm and apply lock.



Figs 79-81 The opponent attempts to apply wrist lock. Step back and shift strongly to the other foot and groin, and follow with a



Figs 81-85 Against a grab from the rear, swing arms up and hips back to break the hold. Counter with hammerfist strike, grab the



it



slapping punch to chest



opponent's arm and swing shoulder throw





Figs 86-90 Knock away the attempted inner grab. When the opponent persists, break the grip from the inside and counter with double strike



to the sides of the neck. Turn, follow with back elbow strike to stomach and finish with an inside leg hooking them

Gojushiho-Dai SEQUENCES



Figs 3-10



Figs 11-22



Figs 23-34



Figs 35-46



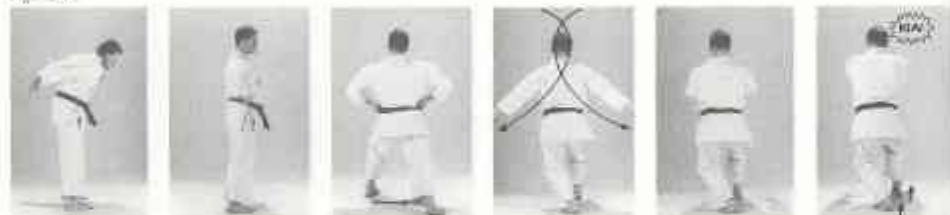
Figs 47-56



Figs 59-70



Figs 71-82



Figs 83-94



岩鶴

Gankaku

Known as 'Crane on a rock', this is an old Kata in the *Shorin* style, but the name of the originator is unknown. Originally called *Chinto*, the Kata is known to have been practised by Master Konaku Matsumora. It was included in the repertoire of both *Shotokan* and *Shito-ryu*, and further refined and adapted by Master Yasutsune Itosu, whose version is the current one in *Shotokan*. The modern name, chosen by Master Funakoshi, derives from the distinctive one-legged stance utilised, which was thought to resemble a crane on a rock, preparing to defend against its enemies.

This Kata affords practice in defending to front and rear, and by mastering balance and body shifting enables power to be developed whilst remaining in one spot, often a vital requirement where space to manoeuvre is denied.

A particularly good Kata for the promotion of co-ordination, it is especially important to master the one-legged stances, and the spin and turn into the final one-legged position, where head, hands and body all come to rest at the same instant of absolute stillness and balance.



Gankaku

STEP
BY
STEP

+ 1. Yoi



+ 2. Step back

+ 3. Kokutsu-Dachi Hashu
Asete-Uke

+ 4. Kokutsu-Uchi



+ 5. Kokutsu-Dachi

+ 6. Kokutsu-Dachi Mawari
Chudan-Zuki+ 7. Kokutsu-Dachi Migi
Chudan Gyaku-Zuki

+ 8.

+ 9. Kiba-Dachi Migi Gedan
Barai Dori Pamukren+ 10. Maito-Dachi Yama
Kasbi Jute-Uke

+ 11. Mito-Dachi



+ 12. Nidan-Geri



+ 13.



+ 14.

+ 15. Zenkutsu-Dachi Gedan
Jugi-Uke

+ 16. Tsuru

+ 17. Zenkutsu-Dachi Gedan
Jugi-Uke

+ 17a. Front view of fig. 17

+ 18. Kokutsu-Dachi Gedan
Morote-Uke+ 19. Step forward Kokutsu-
Dachi Gedan Morote
Shuto-Uke

+ 20. Step forward

+ 21. Zenkutsu-Dachi Shoto
Kakushi

+ 22.

23. Kiho-Dachi Hattō
Kokusōke

24.



25. Shizen-tai



26. Tsuru

27. Kokutsu-Dachi Mawji-
Uke28. Sen-jūzō Kokutsu-
Dachi Mawji-Uke29. Tsuru 180° anti-
clockwise30. Kokutsu-Dachi Mawji-
Uke

31.



32. Gōshin Jūji-Uke



33.

34. Kiho-Dachi Chudan
Mawji-Uke

35.



36. Shizen-tai



37. Shizen-tai Kashi-Gamae



38. Moto-Dachi Hiji-Burai



39. Moto-Dachi Hiji-Burai



40. Tsuru

41. Kesa-Dachi Naikan
Kokusōke

42.



43. Gankaku-Gamae



44.

45. Tsuru-Ashi-Dachi
Kashi-Gamae46. Yoko-Geri-Kōgi
Utsuki-Uchi



+ 47.

+ 48. Zenkutsu-Dachi
Chudan Oi-Zuki, Kihai

+ 49. Pull back



+ 50. Gankaku-Gamae



+ 51.

+ 52. Tsuru-Ashi-Dachi
Koshi-Gamae+ 53. Yoko-Geri-Kenpo
Ukemi-Uchi+ 54. Koko-Dachi Miyi
Sokumen-Zuki

+ 55. Toru



+ 56. Gankaku-Gamae



+ 57.

+ 58. Tsuru-Ashi-Dachi
Koshi-Gamae+ 59. Yoko-Geri-Kenpo
Ukemi-Uchi+ 60. Koko-Dachi Hitori
Sokumen-Zuki+ 61. Zenshutsu-Dachi Jukun
Shiho-Uchi+ 62. Zenkutsu-Dachi Tate
Enpi-Uchi+ 63. Zenkutsu-Dachi Koshi-
Gamae

+ 64. Toru chokkoku

+ 65. Tsuru-Ashi-Dachi
Koshi-Gamae+ 66. Yoko-Geri-Kenpo
Ukemi-Uchi

+ 67. Step forward

+ 68. Zenshutsu-Dachi
Chudan Oi-Zuki

+ 69. Toru

Gankaku APPLICATIONS



Figs 1-7 Double block the opponent's punch, deflect and subdue him, and counter with

reverse punch to the mid-section.



Figs 1-6 (alternative bunkai) Double block the punch, grasp the wrist, twist and apply lock. Strike to head



Figs 8-9 Avoid stamping kick by opening and lifting leg. Counter with stamping kick and back-foot strike to the head



Figs 32-34 Block a front kick attack with a strong double cross block. Counter the opponent's following grab with a simultaneous inside

forearm block and a close punch to the jaw



Figs 35-39 Against a lapel grab, drive the arms down between the opponent's arms to bring his head forward. Follow with two rapid elbow strikes to the head.



Figs 55-60 The opponent attempts a leg sweep. Pull away your foot and use both hands to focus a block against his follow-up punch.



Figs 61-64 Block the punch attack and counter with an elbow strike to the jaw. Block the second punch and seize the wrist. Twist the



strikes to the head.



Counter with a side thrust or side kick to the throat or head, step in to jam a further attack and strike to the mid-section with a punch.



opponent's arm so the elbow is downward. Turn in and apply shoulder throw or lock against the elbow.

Gankaku SEQUENCES



Figs 1-10



Figs 12-22



Figs 23-34



Figs 35-46



Figs 47-58





Figs 58-64



Figs 65-69

APPENDIX

For those who would like to read further on some of the subjects dealt with in this book, we recommend the following magazines:

Magazines

American Karate, Ed. David Weiss, 351 West 54th Street, New York, NY 10019, USA.

Combat, Ed. Bey Logan, 135 Aldridge Road, Perry Barr, Birmingham B42 2ET.

Fighting Arts International, Ed. Terry O'Neill, PO Box 26, Birkenhead, Merseyside L43 4YQ.

Martial Arts Illustrated, Ed. Bob Sykes, Revenue Chambers, St Peters Street, Huddersfield HD1 1DL.

Shotokan Karate Magazine, Ed. John Cheetham, 1 Grove Court, Lymm, Cheshire.

Traditional Karate, Ed. Bey Logan, 135 Aldridge Road, Perry Barr, Birmingham B42 2ET.

Useful Addresses

The Federation of Shotokan Karate, PO Box 47, West PDO, Nottingham NG8 2EA.

The National Coaching Foundation, 4 College Close, Beckett Park, Leeds LS6 3QH.

Errata

Unfortunately some errors crept into Books 1 and 2 at printing stage. These will be corrected in future editions.

Book 1

Heian Shodan Applications: the caption for Figs 11-13 should read hammerfist strike

Heian Shodan Step By Step: the caption for fig 13 should read Tetsui-Uchi

Heian Sandan Step By Step: fig 51 should have a 'kiai'

Bassai-Dai Step By Step: the following four photos should be inserted between figs 46 and 47:



Book 2

Hangetsu Step By Step: fig 28 should not have an arrow or a 'kiai'

'Packed with information for the novice or the experienced karateka, these books set a new standard for mass market kata works' –

Traditional Karate.

In the practice of karate, throughout the world and at all levels, there is one sure constant: the Kata. These formal sequences of karate techniques form the basis of all proper practice, and their range in degree of difficulty means that they can be taught throughout a student's career.

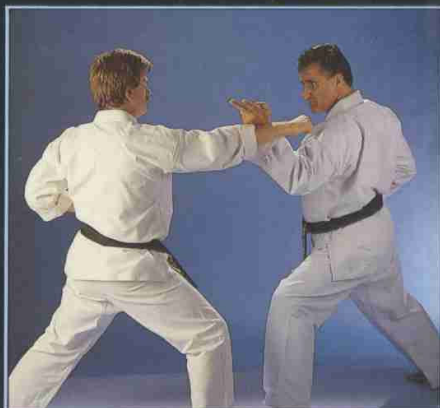
Fully illustrated with photographs of each move, this final volume covers the following six Shotokan Kata: Tekki Nidan, Tekki Sandan, Wankan, Meikyo, Bassai-Sho, Gojushiho-Dai and Gankaku. The accompanying text explains each sequence fully and clearly, with a thorough investigation of the Kata's 'bunkai' or application. The authors concentrate not only on physical conditioning, but also on the correct mental and spiritual attitude. Complete with an exploration of the historical background and development of the Kata, this book will prove indispensable to all students of karate.

Vince Morris has studied karate since 1967 and was a senior student of Shiro Asano. As an SKI member, he was many times British Team Champion. Also a Kata medallist, he was a member of the winning international squad at European level in both Kumite and Kata. Vince established the English Karate Federation and is a former Chairman of the Martial Arts Commission.

Aidan Trimble has trained with many of the finest teachers in both 'traditional' and 'sport' karate. Whilst in the SKI he was three times British Champion, three times Kata Champion, twice European Team Champion, British All-Students Individual Champion, twice England All-Styles Kata Champion, and the first World Individual Kumite Champion, winning the title in Tokyo. Aidan and Vince head the Federation of Shotokan Karate and teach throughout Britain and Europe.

4

Tekki Nidan • Tekki Sandan Wankan • Meikyo Bassai-Sho • Gojushiho-Dai Gankaku

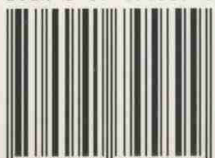


Cover photographs by Noel McCarthy

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ISBN 0-09-174589-6



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